

Renowned J. S. McLean Collection

Canada Packers Donates 173 Works to AGO

BY DENNIS REID

CANADA PACKERS RECENTLY MADE A REMARKABLE GIFT to the Art Gallery of Ontario of a selection of 173 works from the renowned Collection. It is the single most important contribution to the AGO's Canadian historical collection of the past 20 years, and one of the most significant corporate donations in the Gallery's history.

The Canada Packers Gift is important to the AGO for a variety of closely related reasons. Above all, it brings to the collection a large number of paintings and drawings of superb quality and of special historical significance. The greatest part of the gift, 160 pieces, is of Canadian work dating to before the mid-1950s, including many splendid and now-famous paintings that were originally part of the collection formed by the founder and first president of Canada Packers, J. S. McLean (1876-1954). Among these are Emily Carr's *Skidegate* of 1928, one of four Carrs in the gift; A. J. Casson's *Old Store at Salem* of 1931; three oil sketches by Lawren Harris, including the one upon which the AGO's well-known canvas *Lake Superior* of c.1924, is based; A. Y. Jackson's *First Snow*, *Georgian Bay* of c.1920; David Milne's *Farmhouse in Winter* of c.1930, one of five oils among the sixteen Milnes in the gift; Marion Scott's *Tenants* of c.1940; a splendid Tom Thomson oil sketch of c.1916, *Forest October*; and two oil sketches painted by F. H. Varley c.1929 in British Columbia, *Seymour Range* and *Tantalus Range*.

In addition, the gift includes a few large groups of pictures of the late 1930s and 1940s by artists in whom J. S. McLean had a special interest, artists who were in most cases his friends. Of particular note in this regard are sharply focused selections of works by Paraskeva Clark (10 pieces), Jack Humphrey (seven), Carl Schaefer (nine, five of which resulted from a unique commission in 1942, when McLean asked Schaefer to document aspects of the meat-processing business), Pegi Nicol MacLeod (five) and A. Y. Jackson. Jackson was a close friend and an adviser on art matters to McLean, and, along with *First Snow*, *Georgian Bay* and two other canvases, the gift includes a stunning group of 28 oil sketches, most of them painted between 1937 and 1947 in Alberta, a part of the country that interested both Jackson, who had relatives in Lethbridge, and McLean, who had opened a plant in Edmonton in 1936. McLean's interest in artists, and the concerns he shared with them, are reflected in the four non-Canadian historical pieces in the gift, which include two watercolours by the great Mexican muralist Diego Rivera and a drawing by the English writer and painter Wyndham Lewis, whom the McLeans befriended when he was caught in Toronto during the war.

The Canada Packers Gift will join more than 40 major Canadian historical pieces from the J. S. McLean Collection that were donated to the AGO by the McLean family in 1970, as well as some 150 other Canadian works purchased by the AGO during the two decades before that with the J. S. McLean Canadian Fund, a fund that was the mainstay of our Canadian art purchasing of the period. McLean's commitment



Emily Carr (Canadian, 1871-1945), *Skidegate*, 1928; oil on canvas, 67.4 x 108.2 cm. Collection AGO. Gift from the J. S. McLean Collection by Canada Packers Inc., 1990.



Carl Schaefer (Canadian, b. 1903), *Visking Hams*, 1942; watercolour on paper, 29.0 x 38.6 cm. Collection AGO. Gift from the J. S. McLean Collection by Canada Packers Inc., 1990.

to Canadian art ran deep, and that commitment was reflected not only in his financial contribution to collecting at the AGO (or the Art Gallery of Toronto, as it was known then), but also in his leadership. An active trustee of the Gallery, he served as chairman of the Canadian Art Collection Committee for many years. Quite appropriately, the gallery that houses our famous Group of Seven collection - which includes many McLean pictures - is called the McLean Gallery.

J. S. McLean's great interest in Canadian art had a considerable impact upon his business, as well. Over the years, he increasingly shared his personal collection with his employees at Canada Packers, hanging pictures in offices and eventually commissioning or otherwise acquiring works directly for the business. Before his death he suggested that, since the collec-

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Stage III Construction Update

AGO Expansion Going Underground

BY JUDI CHAMBERS

THE AGO IS PRESENTLY EXCAVATING FOR ITS NEW DUNDAS Street entrance, sculpture atrium and southwest wing. Anyone following the dramatic progress of the Stage III construction may enjoy reading some trade insights about the excavation process.

Before a building is constructed, soil tests are conducted to determine the site's load-bearing capacity - the ability of the soil to distribute the building's weight. A site investigation by a geotechnical engineer determines whether the soil is constant over the entire area or special plans must be made to overcome an unequal-bearing problem.

Heavy buildings such as the Empire State Building in New York City are built on rock. If the foundation can't support the building's weight, the building can



shift, as the Tower of Pisa did after the third story was completed.

Bill Trow, a geotechnical engineer with Trow Ltd., conducted the soil tests for the AGO's new four-story southwest wing, which will be located off Beverley Street. He reports that the foundation will be excavated to a depth of 25 feet, revealing the Sunnybrook Glacial Formation, a forty-thousand-year-old hard-clay-and-silt deposit.

"All of Toronto is resting on this formation," Mr. Trow says. "It's a very stable deposit from the last Ice Age."

The excavation of the Louvre's two courtyards for the construction of underground walkways turned out to be the largest archaeological dig in French history.

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Vue de Saint-Cloud – effet de soleil

BY JANET M. BROOKE

THE GALLERY'S SMALL BUT SELECT COLLECTION OF Impressionist paintings has recently been substantially enhanced by the addition of an important landscape by Alfred Sisley (1839–1899), a generous gift from Mr. and Mrs. R. Fraser Elliott. *Vue de Saint-Cloud – effet de soleil* [View of Saint-Cloud: Sunlight], painted in 1876, dates to the early and most significant period of the artist's career, when the young painters of the newly emerging Impressionist group rocked the Parisian art world with exhibitions of works that were described by one contemporary critic, Émile Cardon, as "an insult to the taste and intelligence of the public."

Impression of a particular moment

Sisley is often referred to as the purest of the Impressionists, for his unerring adherence to the group's precepts: the dispassionate interpretation of landscape observed *en plein air*, the study of the varying effects of light on solid form and the elimination of the anecdotal allusion then popular with conservative French critics and the public. Of course, the term "Impressionist" was not in fact coined by the group of young painters who came together in Paris around 1870 and between 1874 and 1886 organized a series of eight exhibitions of their own works, independent of the normal structure of the Paris art world, then dominated by the state-run Salon exhibitions. Rather, this label was applied to them by contemporary critics, both positive and negative, who used it to qualify what was perceptibly new in the work of these artists: the representation of the tangible world in a broadly handled, sketchlike style (as opposed to the slickly finished surfaces of the Salon favourites) that conveyed the painter's *impression* of a particular moment or place. The writer and critic Edmond Duranty (an early supporter of the young painters) and the painters themselves at first referred to their work as "Realist," for its use of subject matter drawn from modern life: urban and pastoral landscapes of Paris and its environs, portraits of friends and family in familiar settings and still lifes of everyday objects simply arranged. In fact, both Manet (who systematically declined to exhibit with the group) and Degas rejected the term "Impressionist" as a description of their aesthetic throughout their careers.

Radical new approach to the palette

The pictorial and subjective sources of Impressionism are varied. Beginning in 1830, the Barbizon painters – Rousseau, Corot, Troyon, Dupré and Jacque – sketched outdoors, in the forests around Fontainebleau, later creating small-scale pure landscape canvases in the studio that made a definitive break with the prevailing Academic tradition of painting in the grand manner. Toward the middle of the century, the Realist Courbet and less radical contemporaries like Ribot and Bonvin, influenced in part by the emerging critical acceptance of 17th-century French, Dutch and Spanish genre painting, produced still lifes, landscapes and images of peasant labour with a frankness that initially shocked all but the most forward-looking critics of their day. The Impressionists drew their authority from these artists, adding to their own work a radical new approach to the palette: colour, observed to alter under changing light and atmospheric conditions, was translated onto the canvas as it appeared to the painter under those conditions. "Studio" colours, the mellow greens and blues of conventional French landscape painting, were replaced by scintillating pas-



Alfred Sisley (French, 1839–1899), *Vue de Saint-Cloud – effet de soleil*, 1876; oil on canvas, 54.2 x 73.2 cm. Collection AGO. Gift of Mr. and Mrs. R. Fraser Elliott, 1989.

rels applied in juxtaposed strokes that could approximate the luminosity of a bright summer afternoon or the silvery, heavy air of a wet autumn dawn.

Vue de Saint-Cloud perfectly embodies those qualities that baffled and even offended a French public largely nurtured on the notion that great painting must, by representing history, myth or biblical narrative, edify and ennoble the viewer, entertain him with titillating genre images or reassure him with the representation of the heroic French peasant labouring in dutiful acceptance of his role in the traditional social order. Sisley's canvas is in one sense a portrait of a town – one that had become a popular holiday retreat for bourgeois Parisians weary of the bustle of the capital. Easily accessible by train from Paris, Saint-Cloud was the subject of a number of Sisley's paintings in the 1870s, most notably in 1876–1877, when the Gallery's canvas was executed as one of eight views of the town. Recent research identifies it tentatively with a painting entitled *Le parc*, which Sisley included among the 17 paintings he selected for inclusion at the Third Impressionist Exhibition of 1877. As such, it is potentially of great art-historical interest, and it becomes one of two Sisleys in Canadian museums that belong to this important group of works (the other, *L'automne : bords de la Seine près Bougival*, from the First Impressionist Exhibition of 1874, is in the Montreal Museum of Fine Arts). Another Impressionist painting, Gustave Caillebotte's *Portrait d'Eugène Daufresne*, on anonymous loan to the Gallery, was also in an Impressionist Exhibition – the Fourth – in 1879.

Contrary to the view generally held today that the Impressionists never "composed" their pictures, painting landscapes simply as they saw them, Sisley and his fellow Impressionists in fact carefully manipu-

lated the elements of their compositions to create a balanced and coherent interpretation of the French countryside, all the while faithfully translating the tangible effects of light on form. In *Vue de Saint-Cloud*, Sisley leads the viewer's eye systematically past the surface of the picture, deep into pictorial space. This imaginary route begins at the lower left corner, cast in deep shadow from an unseen source outside the picture plane, along a meandering path winding through the center of the open field, behind a stand of trees to the left and finally into the sunlit townscape, dominated by a soaring steeple and a lone cypress tree situated precisely at the center of the canvas. The whole is literally crowned by a gentle arch of fluffy white clouds in a brilliant blue sky occupying fully half of the composition. The lively impasto of the surface interacts with the elegant illusion of perspective depth to create an inherent tension between the two-dimensionality of the canvas surface and the three-dimensionality of pictorial space – an Impressionist hallmark that would play a critical role in the emergence of Modernism after 1900.

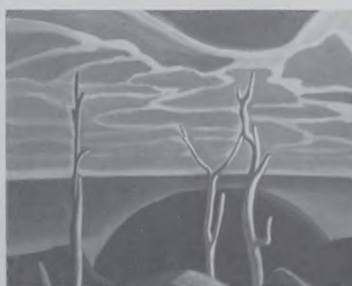
Vue de Saint-Cloud – effet du soleil now hangs in the Leonard Gallery, where it joins important landscapes by Renoir, Monet and Pissarro. Relatively few Impressionist paintings are to be found in Canadian public collections, and in light of current art-market trends it is unlikely that museums here will be able to make significant purchases in this field. The Gallery is therefore all the more grateful to Mr. and Mrs. Elliott, whose remarkable gift is an important addition to our collection of one of the most pivotal and enduringly popular movements in the history of art.

Janet M. Brooke is curator of European painting and sculpture at the AGO.

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tion had been, as he put it, "so fundamentally built into Canada Packers," perhaps the company should acquire it. It did, and has continued the J. S. McLean tradition of commitment to Canadian art ever since (there were 284 pieces in the collection when the Canada Packers Gift was made). Nine contemporary works, including two paintings by Ulysse Comtois of Montreal, one by Newfoundland's Mary Pratt and another by Toronto's Jack Bush, and a large gouache drawing by the respected British artist Bridget Riley, have been included in the gift to signal this ongoing commitment.

Significantly, the J. S. McLean tradition has been honoured not only through collecting, but also through the active support of artistic activity in other ways, primarily involvement in the AGO. J. S. McLean's son, W. F. McLean, a past chairman of the board of Canada Packers, has, like his father before him, served as a trustee of the Gallery. (He and his wife are also important benefactors, most recently donating a major canvas, *Gibraltar*, by the early-20th-century Canadian master J. W. Morrice.) Val Stock, onetime president of Canada Packers, is fondly remembered as a president of the AGO. Roger Porretti, the current president of Canada Packers, is a trustee of



Lawren S. Harris (Canadian, 1885–1970), *Lake Superior*, c.1922; oil on board, 30.0 x 37.5 cm. Collection AGO. Gift from the J. S. McLean Collection by Canada Packers Inc., 1990.

the AGO Foundation. The selection from the Canada Packers Gift that is now on display in the Trier Gallery is a celebration not only of a remarkable acquisition,

but also of a long-standing relationship that has in many ways been a model for the essential and often creative role that corporate support plays in the affairs of the AGO.

In closing, it should be noted that the installation in the Trier Gallery touches upon yet one more strand in the elaborate web that has linked the AGO and Canada Packers for more than half a century now. Walter Trier, whose legacy as an illustrator and graphic designer of international repute is commemorated in a special collection at the AGO, worked as a designer for Canada Packers during the late 1940s, and a small selection of his work for the firm from the AGO's Trier Collection will be part of the display. As he was an artist who was also deeply involved with J. S. McLean as a businessman, we should particularly value his sense of the special character of this great friend of Canadian art. McLean was, said Trier, "a butcher with the soul of a poet."

Dennis Reid is curator of Canadian historical art at the AGO.

Selections from the Canada Packers Collection.
Trier Gallery, May 1 – June 3.

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Mrs. Janet Derwan
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Ms. Linda Di Felici
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Dr. J.T. Dickson
Miss Norma Dickson
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Mr. and Mrs. David Stowell
Mrs. Candace L. Stowell
Mr. and Mrs. Stanley P. Downey
Mr. Robert Downey
Mr. Margaret Downey
Miss Betty Duffy
Mrs. Rosemarie Dugan
Mrs. Brenda M. Dugan
Mr. David A. D'Amico
Mrs. Sheila Dunn
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Mrs. L. Grace Ellison
Mrs. Larry Ellison
Mr. and Mrs. V. and P.F. Eccles
Mrs. Stephanie Egan
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Mr. Jordan Elliott
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Mrs. M.R. Finch
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Dr. Ludmila Flak
Mrs. Lois Flaum
Dr. Paul K. Fleck
Mrs. James Flusoff
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Miss Terza Fogarty
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Mr. Robynn Fortune
Miss Dorothy F. Forward
Mr. Paul Fosse
Mrs. A. Fournier
Miss Rachel Fowler
Mr. and Mrs. Norman Fox
Mr. and Mrs. A. Franceschetti
Mrs. Sandra Frankie
Mrs. Len M. Frankel
Mr. Sydney G. Frankfort
Mr. Douglas Freake
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Dr. N.E. Frenies
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Mr. James Fuester
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Mr. N. Kenneth Gibb
Dr. James Gibson
Ms. Lynda Giddings
Mr. and Mrs. Wayne Gilbert
Mrs. Norman Gilchrist
Mr. D.L. MacPherson and
Mr. P.J. Glasser
Mr. and Mrs. Stephen M. Glogowski
Ms. Eva Gnosson

Dr. and Mrs. Charles Godfrey
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Mr. and Mrs. Howard Goldblatt
Mr. and Mrs. Henry Goodman
Dr. and Mrs. M. Goodman
Mr. and Mrs. Marvin Goodman
Mrs. Andrew L. Goodrich
Dr. Pamela J. Goodwin
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 Mrs. Helen Harrop
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 Mr. Thomas R. Hawkins

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs consult the events listings on pages 4 and 5.	The Gallery, the Aco Restaurant and the Members' Lounge are closed Mondays. The Gallery shops are open.	The Aco needs volunteers to do telemarketing one evening a month. Interested? Call 977-0414, ext. 263.	Exhibition <i>Canada Packers Gift</i> / opens <i>Rendezvous with Art</i> / 6 pm		<i>Artful Conversation</i> / 11:15 am Film <i>Civilisation</i> / 12:30 pm	Exhibition <i>Jeff Wall</i> / continues
For Kids <i>Hands On</i> / 1-4 pm	Gallery, Aco Restaurant and Members' Lounge closed. Shops open. Club Aco Lecture <i>Alienation and the Subconscious</i> / 7 pm	Mother's Day is coming - it's just five days away now! - and the Impulse Shop is the place to find that special gift.	<i>Art</i> at 5:30 <i>Rendezvous with Art</i> / 6 pm	The Grange <i>William Morris Society Lecture</i> / 7:30 pm	<i>Artful Conversation</i> / 11:15 am Film <i>Civilisation</i> / 12:30 pm Art Rental and Sales Gallery Exhibition <i>The Artist and the Environment</i> / opens	Jonki's bright colours and geometric shapes are featured all this month in the Jewellery Shop.
<i>Sunday Start with Art</i> / 11 am Aco Restaurant <i>Mother's Day Brunch</i> / begins 11:30 am For Kids <i>Hands On</i> / 1-4 pm Aco Concert / 3 pm	Gallery, Aco Restaurant and Members' Lounge closed. Shops open.	Course <i>Northern Splendours</i> / begins	<i>Art in the Morning</i> / 9:30 am <i>Rendezvous with Art</i> / 6 pm		<i>Artful Conversation</i> / 11:15 am	Aco gift certificates are redeemable at all Aco outlets.
For Kids <i>Hands On</i> / 1-4 pm	Gallery and shops open. Restaurant and Members' Lounge closed.	The Reproduction Shop has the largest selection of reproductions and posters in Canada.	<i>Rendezvous with Art</i> / 6 pm Club Aco <i>Young Art</i> / 7 pm		<i>Artful Conversation</i> / 11:15 am	Gallery Talk <i>Jeff Wall</i> / 2 pm Signed for the hearing-impaired.
Exhibition <i>Frances Anne Hopkins</i> / closes <i>Sunday Start with Art</i> / 11 am For Kids <i>Hands On</i> / 1-4 pm	Gallery and shops open. Restaurant and Members' Lounge closed.		<i>Rendezvous with Art</i> / 6 pm Why not bring your friends to the Gallery? Admission is free on Wednesdays from 5:30 to 9 pm.	Donor cards are available to commemorate any occasion.	Gallery talks and tours twice daily except Mondays. Visites commentées le dimanche a 14 h 30.	The Aco is accessible to disabled persons, and a limited number of wheelchairs are available.

THE COLLECTION IN FOCUS

Brooklands, Motor Racing by Claude Flight

BY MICHAEL PARKE-TAYLOR

A FASCINATION WITH SPEED – ON LAND AND SEA AND IN the air – dominated British sporting life during the 1920s and 1930s. As early as 1907, when the first custom-built motor-racing track in the world was constructed at Brooklands (near Weybridge, Surrey), the course was set for Britain's obsessive pursuit of motor-racing and land-speed records. Malcolm Campbell and his record-breaking racing car *Bluebird* were household names by the early 1930s, attaining speeds of almost 250 miles per hour. Brooklands was a magnet for high society; concern for fashion there rivalled that to be found at Ascot. Brooklands served as home for hundreds of races, including a six-hour marathon inaugurated in 1927. This event inspired Claude Flight to create what is now considered his greatest linocut print: *Brooklands, Motor Racing*, c.1929.

The subject reflects the famous pronouncement by the Italian Futurist F. T. Marinetti in his 1909 *Manifesto of Futurism*:

We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath - a roaring car that seems to ride on grapeshot is more beautiful than the *Victory of Samothrace*.

Flight's repudiation of the past in favour of the notion that "The art of to-day must be in relation to the life of to-day..." has clear affinities with the modernist ethos of the Futurists. Yet Flight did not share their political bombast. Instead, he developed his own brand of contemporary imagery, both formally and ideologically, despite an awareness of the Futurists gained from their first London exhibition, at the Sackville Gallery in 1912. Unlike the Futurists, who dematerialized cars into a network of abstracted lines representing force and sound, Flight sought other pictorial means of producing an image of speed in *Brooklands*, *Motor Racing*.

The Brooklands track was a perfect setting for racing thrills, with its two steep-banked bends, each of which reached an amazing height of 29 feet and was



Claude Flight (British, 1881-1955), *Brooklands, Motor Racing*, c.1929, colour linocut on japon mince, 30.5 x 25.5 cm. Collection AGO. Purchased with the generous assistance of AGO Life Members, 1989.

too sheer to be scaled on foot. By close-cropping a sequence of three cars flying around one of these bends, Flight creates a dynamic motion that bursts the boundaries of the frame. Repetition, superimposition and a radical shift in scale from the foreground to the background vehicles also convey an impression of speed. Striped patterns in bright primary colours accentuate the upward sweep of the track, while flamelike yellow and red lines give a visual equivalent of burning rubber and reverberating noise.

With the current revival of interest in British printmaking in the 1930s, the work of Claude Flight and other artists of London's Grosvenor School of Modern Art now commands attention. Influenced by the Viennese artist Franz Cizek, who taught children how to make linocuts at the turn of the century, Flight developed a personal interest in the linocut technique that he communicated to a generation of Grosvenor School students from 1926 on. There he became an ardent promoter of the linocut as the ideal vehicle for conveying elements of speed and movement as the dynamic force of modern life. Flight also argued that

inolesum – an inexpensive medium of crushed cork, linseed oil and rosin pressed onto a coarse canvas backing – was eminently well suited to colour printing and provided a greater freedom of expression than artists could achieve with traditional woodblock techniques. According to Flight, who wished his students to think of their subjects in terms of flat masses of superimposed colour and shapes, composition and design were the most important elements of any print. This emphasis separates Flight's work from the previous generation of Futurists and Vorticists, while situating it within the design concerns of his own time. The 1925 International Exhibition of Decorative Art (now termed the Art Deco style) in Paris had implications for his use of decorative colour and line in *Brooklands*, *Motor Racing*.

As the chief advocate of the linocut between the wars, Flight published books and articles on the technique, and he was the organizing force behind *The First Exhibition of British Linocuts* at the Redfern Gallery in 1929, at which the *Sunday Times* singled out *Brooklands, Motor Racing* for its harmonies of colour and its 'power of suggesting movement and extracting striking patterns from the events of contemporary life.' Such positive critical reception led to a series of travelling exhibitions abroad, including the 1931 show at the Shanghai Art Club, where the *North China Daily News* noted that *Brooklands, Motor Racing* demonstrated 'Flight' at his best... The design is just as full of movement and life as it is possible to conceive and the handling of colour is superb.'

Considered by many to be the most important linocut associated with the Grosvenor School of Modern Art, *Brooklands, Motor Racing* is the first work by Claude Flight to enter the AGO collection. We are very grateful for the generous assistance of the Art Gallery of Ontario's Life Members, who responded to an appeal for the means to acquire this rare and significant linocut. Within the context of the Grosvenor School, this work joins prints by Cyril Power, Sybil Andrews, Lil Tschudi, William Greengrass, Eileen Mayo and Dorrit Black that were purchased from the Redfern Gallery, London, in 1936, only seven years after its landmark exhibition.

Brooklands, Motor Racing will be included with Cyril Power's *'Appy 'Ampstead*, c.1933 (acquired in 1988), and Sybil Andrews's *Sledgehammers*, 1933, in the forthcoming provincially circulating exhibition *Confrontations of Form*, which opens at the Macdonald Stewart Art Centre, Guelph, in November 1990.

Michael Parke-Taylor is assistant curator of prints and drawings at the AGO.

Exhibitions

Selections from the Canada Packers Gift Walter Trier Gallery May 2 - June 3

A special selection of 41 works drawn from the important Canada Packers Collection that were recently donated to the Art Gallery of Ontario. Includes works by Emily Carr, Lauren Harris, David Milne, Tom Thomson and Diego Rivera, among others. In the Walter Trier Anteroom a selection of Walter Trier's original designs and posters of Canada Packers ads will be installed.

Jeff Wall

Sam and Ayala Zacks Wing through June 10

The first major survey exhibition organized by a Canadian gallery of the work of this internationally known Vancouver artist. Fifteen large-scale back-illuminated Cibachrome transparencies mounted in display cases cover the 10-year period from 1980 to 1989 and include the artist's most important works. Wall's works have the seductive look of lavish advertisements, but they take their subjects from contemporary social issues and their compositions are modelled on those of well-known historical paintings.

Organized and circulated by the Vancouver Art Gallery with the assistance of the Canada Council and sponsored by Air Canada. The exhibition travels only to the AGO.

Frances Anne Hopkins (1838-1919): Canadian Scenery Margaret Eaton Gallery through May 27

This exhibition is the first comprehensive survey of the work of the English artist Frances Anne Hopkins, whose paintings chronicle her experiences in Canada between 1858 and 1870. Among the 36 oils, watercolours and drawings are five well-known paintings from the collection of the National Archives of Canada depicting Hudson's Bay Company voyageurs.

Organized by the Thunder Bay Art Gallery.

Sponsored by Ernst & Young.

Ernst & Young

FOR THE YEAR-END COMMUNICATIONS CAMPAIGN

Permanent Collection

Walker Court, E. R. Wood, Fidler, Laidlaw and Leonard Galleries

Fourteenth- to 20th-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries

Selections of Canadian historical art from the permanent collection.

McLean Gallery

New installation of works by the Group of Seven from the permanent collection, complete with such interpretive aids as audiotapes and computers.

Signy Eaton Gallery

The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre

Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during May. Dates are subject to change.

Picasso: Faunes of flore d'Antibes (CONTACT)

Thames Art Gallery, Chatham through May 6



Jeff Wall (Canadian, b. 1946), *Bad Goods*, 1984; Cibachrome transparency, fluorescent light, display case, 229 x 347 cm (image). Collection of Vancouver Art Gallery. Featured in the exhibition *Jeff Wall 1990*, on view in the Zacks Galleries through June 10.

Spirit in the Landscape

Kelowna Art Gallery through May 14

Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum

Tom Thomson Memorial Art Gallery, Owen Sound through May 20

The Victorian City of Beauty

The Art Gallery of Peterborough through May 21

Will Ogilvie: Watercolours and Drawings (CONTACT)

Art Gallery of Windsor through June 3

For the Record: Ontario Women Graduates in Architecture 1920-1960

Rodman Hall Arts Centre, St. Catharines May 14-27

Henry Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario

Art Gallery St. Thomas-Elgin May 11 - June 10

Jacques Lipchitz: A Life in Sculpture

Winnipeg Art Gallery May 13 - August 12

Purloined Portraits (CONTACT)

Thunder Bay Art Gallery May 18 - June 15

Spirit in the Landscape

Thunder Bay Art Gallery May 24 - June 14

Moore's Animals

Art Gallery St. Thomas-Elgin Peter Gale, Speakers Service May 27

"Artists with Their Work" Programs

Lupe Rodriguez: Painting The Femiskaming Art Gallery, Haleybury through May 5

Akira Yoshikawa: Sculpture

The Gallery/Stratford through May 13

Robert Wiens: Sculpture

Thunder Bay Art Gallery through May 13

Joan Krawczyk: Painting

Grimby Public Art Gallery through May 27

Sybil Goldstein: Painting

Laurentian University Museum and Arts Centre, Sudbury May 24 - June 17

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and

popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during May.

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm** and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm

Visites commentées: le dimanche à 14 h 30

*Rendezvous with Art

A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

**Artful Conversation

A program offered every Friday, featuring a half-hour gallery talk followed by informal discussion over complimentary coffee.

***For the Hearing-impaired

On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired.
May's topic: *Jeff Wall*

COURSES

Northern Splendours: The Renaissance North of the Alps

Dr. Francis Broun, art historian and consultant
The Jackman Hall
Tuesdays, May 15, 22, 29, June 5, 1:15-3:15 pm
Wednesdays, May 16, 23, 30, June 6, 6:45-8:45 pm

To complement his popular series of lectures on the Italian Renaissance, Dr. Francis Broun will discuss the very different but equally fascinating achievements of 15th- and 16th-century northern European artists. This four-week course will focus on such remarkable talents as Jan van Eyck, Hieronymus Bosch, Pieter Bruegel, and the great German master Albrecht Dürer.

Course Fee: Members, seniors,

students, \$45; Non-Members \$50.

To Purchase Tickets: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am-5 pm (except holidays), or send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o the Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas St. W., Toronto M5T 1G4. Include a telephone number at which you can be reached during the day. Please indicate clearly which series you plan to attend.

By telephone: Please call 979-6601 during office hours, visa, MasterCard and American Express accepted. Admission tickets will be held for pickup. Tickets are held only after payment has been made. Seating is general admission. No refunds.

For Kids

Hands On

Sundays, through May 27, 1-4 pm

Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.

Come and create a fantasy self-portrait using costumes and a video camera, a "painting" made of light, or a huge sculpture. Connections between these experiences and gallery viewing of contemporary and Old Master works can be enjoyed by the entire family.

Tickets for hourly sessions are available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Summer Children's Studio

Anne Tanenbaum Gallery School July 2 - July 27

The Anne Tanenbaum Gallery School is gearing up for another

exciting Summer Children's Studio program. Classes are run each day from 8:30 to 3:30 (an early drop-off/pickup program is available). Students work in the sculpture, painting and printmaking studio areas. The Summer Studio dates for this year are July 2-13 (8-10-year-olds) and July 16-27 (11-13-year-olds). Fourteen-to-eighteen-year-olds have the choice of attending for either two weeks or an entire month for an extended painting course.

Tuition for the two-week program is \$250 for Gallery Members and \$300 for non-Members. Tuition for the four-week program is \$355 for Gallery Members and \$430 for non-Members. Registration is Wednesday, May 2, at 7 pm on an in-person first-come, first-served basis. Please contact the Anne Tanenbaum Gallery School at 979-6621 for registration policies and details.

Gallery School

Annual Gallery School Exhibition

Anne Tanenbaum Gallery School June 14-16

Student work from the Children's Studio and the Advanced Studio in Visual Arts for pre-university students will be on exhibit at the Anne Tanenbaum Gallery School for parents, teachers, students and the public.

The exhibition will open Thursday, June 14, at 4 pm, and will continue Friday, June 15, and Saturday, June 16, from 11 am to 5 pm.

Advanced Studies in Visual Art

Anne Tanenbaum Gallery School September 1990 - May 1991

Applications by secondary school students are invited for adjudication for entrance to the 1990-91 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a precollege program, the Advanced Studies curriculum gives special attention to those students preparing for postsecondary studies in the fine arts.

To apply to the program, students should submit 12 original pieces of art or slides, a letter of recommendation from their art teachers or other school officials and a brief statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Thirty-four-hour classes are held Saturdays from September 1990 through May 1991. The Advanced Studies in Visual Art program is generously funded by the Eaton Foundation with special scholarships provided by Shell Canada Limited.

Tuition: \$250 for Gallery Members, \$320 for non-Members.

Call the Gallery school at 979-6621 for further details.

Adult Studio

Anne Tanenbaum Gallery School Summer Term June 20 - August 9

The Anne Tanenbaum Gallery School continues to offer studio art

courses for adults - both the novice and the more experienced student. Summer term courses include introductory, intermediate, life and portrait drawing, as well as painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 8 weeks. Tuition is \$110 for Gallery Members and \$160 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses are available only upon sufficient enrolment. Call the Gallery school at 979-6621 for details.

The Travelling Studio

various Toronto locations

Sundays, 1-4 pm

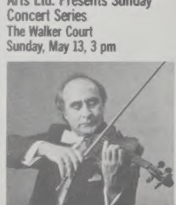
Dates to be announced

The popular Travelling Studio in Drawing and Watercolour will be offered for the upcoming spring term. Tuition is \$175 for Gallery Members and \$225 for non-Members. Please contact Steven Bowie, studio coordinator, at the Anne Tanenbaum Gallery School, 979-6621.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series

The Walker Court, Sunday, May 13, 3 pm



Violinist Victor Danchenko. Photo: Paul J. Hoefler.

The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting lineup of first rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

This month's concert features Victor Danchenko on violin and Vera Danchenko on piano, performing works by Brahms, Prokofiev and Bartók. Free with AGO admission.

Sponsored by the du Maurier Council for the Arts Ltd. with additional support from \$6.3 CMAA 103.1, the Sound of a Different Drummer.

Films

Noon-Hour Films

Fridays at 12:30 pm in the Jackman Hall. Free with admission to Gallery. Entrance is through the main lobby.

Civilisation

This remarkable 13-episode series was produced by BBC Television in 1969 with Kenneth Clark, who takes the viewer from the fall of the Roman Empire through the ages to contemporary life. Against the background of history he highlights works of genius in architecture, sculpture and painting, in philosophy, poetry and music, and in science and engineering. Clark's enthusiasm for the arts is contagious, and each episode goes with excitement.

May 4

The Fallacies of Hope

(1969, col., 50 min.)

The progressive disillusionment of the artists of the romantic movement is traced through the music of Beethoven, the poetry of Byron, the paintings of Géricault, Turner and Delacroix and the sculpture of Rodin.

May 11

Heroic Materialism

(1969, col., 50 min.)

This final program shows how the heroic materialism of the past hindered



Studio instructor Barry Coombs with some attentive students in a Masters' Series class.

years has been linked with an equally remarkable increase in humanitarianism.

The Grange

The Grange
Although it's not as accessible as it was before Stage III construction severed the connecting corridor to the AGO, the Grange is well worth the extra steps down Beverley St. and through the park. A graceful survivor of the days when Toronto was the Georgian town of York, it's the city's oldest existing brick house, and it has been beautifully restored as a gentleman's house of 1830s Upper Canada.

Free with admission to the Gallery. Entrance to the Grange through the front doors, on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. A project of the Volunteer Committee.

William Morris Society Spring Lecture

Gertrude Jekyll: Gardens of a Golden Afternoon
Thursday, May 10, 7:30 pm
Bob Wright, an assistant professor at the University of Toronto's School of Architecture, will give an illustrated lecture on Gertrude Jekyll, one of the most famous names in the history of English garden design. Tickets are \$7 and must be purchased in advance by calling the Grange at 977-0414, ext. 237.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cruising the Danube

September 6-20
Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the *ms Ayayozovskiy* to the delta of the Danube. There we board the *ms Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna, where we'll stay at the intercontinental Hotel.

Yugoslavia

May 5-20
Experience springtime in Yugoslavia with a wonderful group of fellow travellers. Stroll through Skadarja in Belgrade, gather in the evening with the locals in Zagreb's Republic Square and enjoy a nature walk in Plitvice Park. From the museums, the centuries-old monasteries adorned with magnificent frescoes and the majestic mountains to the rugged seacoast of Dubrovnik, including a peaceful visit to Hvar and Dvoletan's fascinating palace in Split, this AGO trip to Yugoslavia will be a trip to remember.

Looking Ahead...

Amsterdam
It will be tulip time in Holland when this eight-day trip tours Dutch art treasures in and around Amsterdam.

dam. The short tour will allow participants to plan private travel before or after.

Turkey

Layers of history from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Aboard the *Halas*, we will experience firsthand the spectacular scenery along the Aegean and Mediterranean coasts.

Ireland and Wales

The decorative arts will be the focus of this two-week tour in June of the stately homes, castles and gardens of the Emerald Isle and beautiful Wales.

The New Berlins and East Germany

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on our list to receive a brochure.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

Springtime in the Brandywine Valley, Delaware

May 15-17
Longwood Gardens, the du Pont Mansions, the Brandywine River Museum and the incomparable Winterthur, America's foremost museum of the decorative arts, are included in this springtime trip to Wilmington, Delaware. For more information or a brochure please contact the Volunteer Office at 977-0414, ext. 263.

Crafts in New Settings

Wednesday, June 13
Join a walking tour of Toronto's newest craft centres, the home of the Ontario Craft Centre and the Museum of Textiles. Our outing includes lunch and a visit to a Queen Street gallery. Tickets must be purchased in advance by calling the Volunteer Office at 977-0414, ext. 263.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is \$15, or \$5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art

Jeff Wall
Wednesday, May 23, 7 pm
The Toronto Dominion Bank, along with Club AGO, presents a tour of this exhibition, which features contemporary works by Vancouver-

based artist Jeff Wall. These large-scale back-illuminated Cibachrome transparencies mounted in display cases have the look of seductive advertisements, but they take their subjects from contemporary social issues and their pictorial compositions are modeled on specific European historical paintings. Reservations must be made in advance by calling 977-0414, ext. 263.

Lecture Series

Alienation and the Subconscious: Dada and Surrealism, May 7, 7 pm

Join Club AGO for the final lecture in this series, which explores the developments, influences and achievements of modern art. Afterward meet for refreshments. Tickets are \$6 for Club AGO members; nonmembers pay \$8. For tickets or more information, please call the Volunteer Office at 977-0414, ext. 263. Entrance to lectures in the Jackman Hall through McCaul St. doors. A project of Club AGO.

Second Annual Club AGO Art Bike Tour

Sunday, June 3
Watch for this exciting annual Club AGO event, which has members on their bicycles touring some of Toronto's favourite public art and architectural sites. Cool off afterward with beer and refreshments. Meet at 12:30 pm in Grange Park, just behind the AGO, for registration. Tickets for the bike tour and the party afterward are \$25. For tickets or more information please contact the Volunteer Office at 977-0414, ext. 263. A project of Club AGO.

Members' Activities

Tickets for Membership Programs

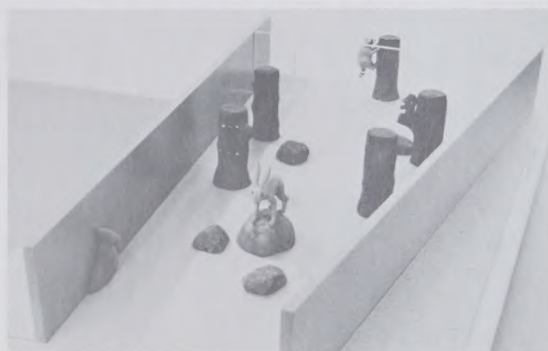
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Jeff Wall
Wednesday, May 16, 9:30 am
The internationally known Vancouver-based artist Jeff Wall concentrates on the use of large-scale back-illuminated Cibachrome transparencies that deal with contemporary social issues. Meet in the Members' Lounge for morning refreshments. Tickets are \$5.50 and must be purchased in advance.

Inuit Art

Wednesday, June 13, 9:30 am
Join Norman Zepp, curator of Inuit art, and explore the Williamson collection of Inuit sculpture. Dedicating his life to studying the culture of the Inuit, Dr. Williamson travelled across the Canadian North over a period of 30 years. Works include sculptures made of stone, bone,



Maquette City Hall Model by Canadian artist Stephen Cruise, one of the works featured in the Art Rental and Sales Gallery exhibition.

ivory and antler. Meet in the Members' Lounge for morning refreshments. Tickets are \$5.50 and must be purchased in advance.

Sunday Start with Art

Women in Art
Sunday, May 13, 11 am
To commemorate Mother's Day, join fellow Members for a fascinating glimpse into the world of women in art through the AGO's permanent collection. Meet in the Members' Lounge for morning refreshments. Tickets are \$7.50 and must be purchased in advance.

Frances Anne Hopkins
Sunday, May 27, 11 am
Join curator Dennis Reid for a tour of this exhibition of works by English artist Frances Anne Hopkins. Hopkins, who chronicled aspects of her years in Canada, from 1858 to 1870, continued to exhibit works based on her Canadian experiences during her subsequent career in London. Meet beforehand in the Members' Lounge for morning refreshments. Tickets are \$7.50 and must be purchased in advance.

Inuit

Sunday, June 10, 11 am
Meet in the Members' Lounge for a continental breakfast followed by a tour of the Williamson collection of Inuit art by curator Norman Zepp. Works include sculptures made of stone, bone, ivory and antler collected by Dr. Williamson, who studied the culture of the Inuit while travelling across the Canadian North. Tickets are \$7.50 and must be purchased in advance.

Art at 5:30

Panel Discussion
The Grange Music Room
Wednesday, May 9, 5:30 pm
Join us for the last in our series of panel discussions, *An Artist's Life*. Tickets are \$10, and some tickets may be available on the day of discussion, should seating permit. A glass of wine will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

The Book Shop

Special offers: *Kurelek: A Biography* by Patricia Morely, \$5; *Lemieux* by Guy Robert, \$20; *Barlach*, \$8.95. All in hardcover. No Members' discount on sale items.

The Impulse Shop

Say "Happy Mother's Day" with flowers. We have a place mat with a matching bottle bag in a beautiful tulip pattern that Mom will love. Brand-new in the shop is a soft-sided picnic hamper in a choice of paisley, polka-dot or tropical-print fabric, with an elegant service for two. A new shipment of Nienkamper desk accessories made of green leather has arrived, including a pencil tray, a memo holder and card and letter trays. Our china and glass antiques are imported from England and are one-of-a-kind. A project of the Volunteer Committee.

Jewellery Shop

The emphasis is on colour for spring, and Jonki has used bright hues and geometric shapes to create eye-catching necklaces and earrings. Vibrant pins and bracelets will brighten spring and summer wardrobes, and so will Tova's large sterling silver and gold clip-ons. Whatever your interest, we have something unusual to show you. A project of the Volunteer Office.

The Reproduction Shop

This spring choose one of our colourful reproductions or posters to brighten your walls and lighten your heart - and don't forget about our framing services. A project of the Volunteer Committee.

Edward P. Taylor Reference Library

The reference library is closed temporarily to all nonstaff readers. The library collections are undergoing reorganization and temporary storage in preparation for their move to new quarters. The Reference Library will reopen in its new location in the Stage III southwest extension late in 1990.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual

Centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Membership Centre

For membership service and information, visit the membership centre in the lobby. New and renewal memberships are issued, and gift memberships are always available. All inquiries about AGO membership are welcome.

Members' Lounge

Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

Donor Cards

A Project of the Volunteer Committee
Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or other occasion. The person or family to be honoured will receive a special acknowledgement card, and tax receipts will be issued for gifts of \$5 or more. Please include the following with your donation:
a) Your name and address
b) The occasion to be honoured
c) The name and address of the recipient
d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4



The Ukraina, the luxurious riverboat home of September's Travel AGO group, on the Danube.

Shops and Services

Art Rental and Sales Gallery

"The Artist and the Environment" is the theme of the annual special exhibition of the Art Rental and Sales Gallery. It will open on May 11 and run through June 17. Paintings, sculptures and works on paper by artists such as Brian Burnett, Stephen Cruise, Alex Cameron, Hugh LeRoy, Ed Radford, Carol Mairio and Douglas Walker deal with environmental issues. This exhibition shows the individual and often unexpected ways in which some contemporary Canadian artists are reacting to altered environmental conditions. As always, there will be works available for immediate rental. Hours: Tuesday to Saturday, 10:30-4 pm; Sunday 1-4:30 pm. We are located at 35 McCaul St., second floor. Call 979-6658 for more information. A project of the Volunteer Committee.



A selection of beautifully crafted wooden toys from the Impulse Shop.

MAY 1990

AGO NEWS

Behind the Scenes

AGO Restaurant Presents Mother's Day Brunch



Unknown [Dutch, mid-17th-century], *Still Life with Roemer, Fruit and Roses*, oil on panel, 36.4 x 36.3 cm. Collection AGO. Bequest of Gerald R. Larkin, 1961.

BEFORE THE SUNDAY-AFTERNOON CONCERT IN THE Walker Court, enjoy a special Mother's Day brunch in the AGO Restaurant. Iwonna Przysocka, the Gallery's dining services manager, has put together a light spring menu with a festive flair. Patrons may choose from a variety of fresh fruit crepes served with yogurt and strawberry sauce, create an omelet from their own choice of delicious ingredients or select from the other deluxe egg dishes on the menu, in addition to oat-bran banana pancakes and cold galantine of chicken served with Cumberland sauce and garnishes. Included in the \$15.95 price are a glass of fruit juice, a fresh fruit plate, fresh baked goods, coffee or tea, and a side salad. Delectable desserts – sherberts, a cheese plate, hot Dutch apple pie, white chocolate mousse with raspberry puree – are accompanied by specialty drinks such as champagne and orange juice and daiquiris made with a variety of fresh fruits. Brunch starts at 11:30 am, with plenty of time to visit the galleries and catch Vera and Victor Danchenko in concert. Happy Mother's Day!

Soviet Émigrés Perform in AGO Concert Series

THE LAST IN THE 1989 SERIES OF AGO CONCERTS ORGANIZED by the Royal Conservatory of Music will be held in the Walker Court Sunday, May 13, at 3 pm, and will feature pianist Vera Danchenko and her brother,

violinist Victor Danchenko, performing works by Brahms, Prokofiev and Bartók.

Since emigrating from the Soviet Union in 1979, Vera and Victor Danchenko have been very active as both performers and teachers. Vera, who studied at the Gnessin Institute, is especially active as an accompanist – of both singers and instrumentalists – and has toured extensively in North America and Europe, often appearing with her brother. Victor, a former student of the late virtuoso David Oistrakh, was for many years one of the Soviet Union's most celebrated soloists. He was a gold medalist at a number of international musical competitions, including the Soviet National Competition, and since his arrival in Canada he has performed frequently with the Toronto Symphony and with many of North America's other leading orchestras.

Both Vera and Victor Danchenko are members of the faculty of the Royal Conservatory of Music. Vera is particularly committed to the development of young artists – she is both a teacher and a vocal coach – and Victor numbers among his students several of Canada's finest young performers.

The Royal Conservatory of Music concert series is sponsored by the du Maurier Council for the Arts Ltd. with additional support from 96.3 CFMX-FM 103.1, the Sound of a Different Drummer.

Mary and Christopher Pratt Honoured by OCA



Cod Fillets in Cardboard Cartons, 1975, is one of the paintings by Mary Pratt installed at the AGO.

PAINTINGS BY MARY AND CHRISTOPHER PRATT, ONE OF Canada's most admired artist couples, are being displayed this month at the bottom of the main stairwell in conjunction with the celebrations in their honour at the Ontario College of Art on May 3. The Pratts are being presented with OCA Fellowship Awards in an informal ceremony during the day, which will be followed by an elegant dinner that evening hosted by OCA president Tim Portheus and the Ontario College of Art Foundation. The works installed at the AGO are from the Gallery's permanent collection and will be on view through June 3.

Art Rental and Sales Exhibition Celebrates Environment

THE ART RENTAL AND SALES GALLERY WILL BE PRESENTING its annual spring exhibition from May 11 through June 17. This will be the first major installation at the new temporary gallery, on the second floor of the Chalmers Building, at 35 McCaul Street. Approximately 35 paintings, sculptures, prints and photographs collected from galleries around the city will be on display. All the works in the exhibition will be for sale, and most will be available for rental.

The theme of this year's exhibition is "The Artist and the Environment." Like most Canadians, artists feel a sense of loss at the ill-considered destruction of the land they love, and the works in the exhibition reflect their anxieties, and indeed those of an entire generation. Canadian art has always been inextricably tied to the land, and now the terrain that so inspired artists like Emily Carr and the Group of Seven – the giant evergreens of British Columbia and the Shield country of Northern Ontario – is threatened by urban and industrial development. This exhibition focuses on the individual and often unexpected ways contemporary Canadian artists are reacting to these crucial environmental issues. It will feature works by such artists as Alex Cameron, Stephen Cruise, Paterson Ewen, Don Jarvis, Brian Kipping, William Kurelek, Liz Magor, Doris McCarthy, Greg Steats, Tony Urquhart and David Walker.

STAGE III continued from p. 1

A mass of coins, pottery and glassware was unearthed under the courtyards.

During excavation work on the AGO sculpture atrium, archaeologist Dr. Ronald Williamson discovered a small subterranean structure beside the Grange, Toronto's oldest brick house. Pottery shards were found near the structure that Dr. Williamson believes may be from a turn-of-the-century uren. Although the findings weren't large, site construction was halted for several hours.

Once the excavation is completed, the foundation is laid. The foundation transmits the weight of the building to the earth, and, depending on the building's weight, different foundations are used.

The new southwest wing will use caissons for its foundation, and the sculpture atrium will rest on blocks of concrete called spread footings. Because the southwest wing is four stories high, it requires a stronger foundation.

A caisson is a deep shell or casing filled with reinforced concrete. Caissons are drilled from the bottom of the excavation site with a piece of equipment called a caisson auger (which looks like a giant corkscrew). Caissons can be bored more than 150 feet deep and 10 feet in diameter.

Tony Jeronimus, a structural engineer with M. S. Yolles and Partners, reports that 44 35-to-40-foot-deep caissons will be poured for the southwest wing, each approximately four feet in diameter. These caissons will be drilled into the four-hundred-million-year-old shale bedrock of the Paleozoic Georgian Bay Formation.

"The depth of caissons does vary for each building, but for the AGO wing each caisson will be affixed to solid bedrock," Mr. Jeronimus assures us.

Judi Chambers is the Stage III communications officer at the AGO.

General Information

Admission
Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students, full-time with cards: \$2.50
Family (2 adults with children under 19): \$9
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$20
Nonresident (100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax-deductible donation): \$100

Available at the membership centre in the lobby and by mail or telephone from the Membership Office, via MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members

From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course regis-

tration or information, please consult individual listings for specific instructions. Otherwise:

– address the department specified in events listings

– specify date, name of event and number of tickets

– indicate your name, address (with postal code) and phone numbers

– include a stamped, self-addressed envelope for tickets

– enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People

The AGO has a limited number of wheel-

chairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours

Tuesday through Sunday 11 am – 5:30 pm; Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Entrance from Grange Park.

Gallery Shops

The Gallery shops are open daily 10:30 am – 5:30 pm; Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

New location at 35 McCaul St., second

floor. Open for business Tuesday – Saturday 10:30 am – 4 pm and Sunday 1-4 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge

Open to Members and their guests noon-5 pm; Wednesday noon-9 pm. Closed Mondays.

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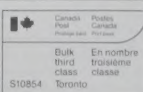
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